

曲德義

CHU Teh-I

1952–

「黑白與色」系列作品，是曲德義繼「白中白」、「黑中黑」之後的新系列，在此系列裡主要保留「黑中黑」系列中黑與白兩色相互糾纏的大筆觸刷塗；融合了立體主義色塊拼貼的視覺感，並透過置入長矩形的單色畫板，形成拼組似傳統多折拼板畫的畫面。上述各種創作方向的混成，一方面為不同類型抽象繪畫的並置尋找統合的形式，另一方面也藉此發展出曲德義獨特個人繪畫的辨識風格。

〈黑白與色 III〉在畫面構成上有許多不同的閱讀趣味，主畫幅上方以黑白灰塗刷的紛繁筆刷、筆觸，隱約依循馬勒維奇「白中白」的畫面組成結構；在大的方形中含藏著另一個若隱若現的小方形，大小方形皆以細線勾邊，形成藝術家給定的絕對空間，有限度的框架，紛亂的黑白如何相互衝撞也不離此界，畫面的下方則是不規則色塊的拼組。立體派以剪貼技巧處理不定形的色面，曲德義將之轉化，讓剪貼變作一種視覺上的「擬剪貼」，用手繪的方式在畫布上完成看似剪貼的效果，而褐、藍、白、黑構組的色塊圖面原型，是來自於畢卡索（1881–1973）〈三個音樂家〉（1921）作品中丑角下半身的倒反，隱身在本作中可以視為藝術家對立體主義的致敬。

曲德義自言創作此系列作品時，他正面臨人生下一階段的選擇猶豫，旅法、赴臺、返韓或轉往紐約，因此畫面的表現形式出現明顯的變動不安，形色組合相互衝撞，暗藏著緊張的內聚與向外擴張的能量；帶有筆觸的黑白面呈現騷動與戲劇性，理性的平塗色塊則是和平、安靜且冷漠的，兩相抗衡。此中，附加的長方形素色塊面，往往成為畫幅中形色衝突的旁觀者，讓畫面因之穩定下來。

旅法時期的曲德義著迷於「支架–張面」的繪畫創作派別，此思潮起於1970年代，以理性的態度重新思考繪畫構成與創作材料的整體關係，畫布、畫布纖維、內框、木頭、顏料、色塊、筆觸等等，都可以成為藝術表現的元素，啟發曲德義試著在自身創作中尋找「素材的自律性」。在〈黑白與色 III〉作品中可以看到整體的綜合經營；雙畫板合組起自「黑中黑」系列，畫幅旁邊添加特殊比例的素色長條畫幅，於對比中形成不能分立的兩者。畫幅的背面也有琢磨，曲德義不僅為鎖件畫上色彩，畫布背面大面積的顏料塗刷，是正面畫面凹凸肌理的來源。此外，正面沒有滿幅刷佈顏料的整體畫面，保留畫布的顏色及纖維經緯，成為了畫面經營的一環；而在不定形色塊的交疊裡，畫布原色成為色與色間的細小隙縫，也為這件不同形色相互衝擊、冷熱抽象並置的畫面，增添許多視覺上的豐富。

（陳苑禎）

Black and White with Color is Chu Teh-I's new series after his *White in White* and *Black in Black* series. On the main canvas, Chu retains the sweeping brushstrokes from his *Black in Black* series to create intertwined areas of black and white, and adds cubist blocks of color to create a visual sense of collage, as well as a rectangular monochrome panel to suggest a traditional folding screen painting. He puts all of these elements together in search of a unified form for the juxtaposition of different types of abstract painting, and also to develop his own personal painting style.

There are several interesting ways of reading the composition of *Black and White with Color 3*. The top of the main panel contains numerous black, white, and gray brushstrokes and follows the compositional structure of Kazimir Malevich's *White on White* (1918). In this area, Chu places a faintly discernible small square within a larger square, both of which are constrained by thin borders. These frames limit collisions between chaotic areas of black and white and hold them within boundaries. The bottom of the same panel is composed of irregular areas of color, which were created with the same cut-and-paste technique seen in cubist paintings. However, Chu uses hand painting to transform cut-and-paste into a virtual effect, mimicking the shapes on the lower body of the harlequin in Pablo Picasso's *Three Musicians* (1921), but Chu arranges the brown, blue, white, and black shapes upside down. This can be seen as Chu's homage to Cubism.

When Chu was thinking about this series, he was also trying to decide on the next stage of his life. He thought he might travel to France, go to Taiwan, return to Korea, or move to New York. As a result, the expression in these paintings created with colliding forms and colors, clearly reflects his uneasiness, and these collisions focus tense energy inward and expand energy outward. Furthermore, the turmoil and drama of the brushstrokes composing the black and white surface are in opposition with the rationality, peace, and indifference of the flat-painted areas of color. The added monochrome rectangular canvases often become bystanders in this conflict of colors and forms while also stabilizing the overall painting.

While in Paris, Chu became fascinated with the Support/Surfaces Group, which was active in the late 1960s and early 1970s. They adopted a rational attitude toward relationships between painting composition and materials, and believed that canvas, canvas fibers, frames, wood, paint, pigments, color forms, and brushstrokes could all be elements of artistic expression. This inspired Chu to search for self-discipline with regard to materials in his work. This overall integrated management in Chu's work can be seen in *Black and White with Color 3*: following his previous series *Black in Black*, he juxtaposed a plain colored strip of panel with the main one, and in this contrast, created an inseparable pairing. He also applied paint to the back of the canvas in such a way that created a texture on the front, and left areas of the front unpainted to present the color and woven texture of the canvas, which became part of the overall management of the work. In the tiny gaps between the overlapping irregularly shaped areas of color, the original color of the canvas can be seen, and for the clash between different shapes and colors and juxtapositions of cool and hot abstraction, adds much visual richness. (Agiluf CHEN)

典藏
目錄

COLLECTION
CATALOGUE

2020

黑白與色 III Black and White with Color 3

1984

壓克力顏料、麻布 Acrylic on linen

162 x 170 cm

蒐購 Purchase 2020.0012.001

